

WILLIAM D. CANNON ART GALLERY



# FACE TO FACE

THE CHANGING FACE OF PORTRAITURE

APRIL 3 - MAY 27, 2011

A GUIDE FOR EDUCATORS

## TABLE OF CONTENTS

Steps of the Three-Part-Art Education Program	2
How to Use this Resource Guide	3
Making the Most of Your Gallery Visit	4
About the Exhibition	6
<i>Face to Face</i> Exhibition Artists	7
Curriculum Connections	14
Pre-Visit Activities	16
Lesson 1: <i>The Elements of Art</i>	17
Lesson 2: <i>Capturing an Emotion</i>	19
Lesson 3: <i>Object to Subject</i>	21
Post-Visit Activities	23
Lesson 4: <i>Imagined Worlds</i>	24
Lesson 5: <i>The Language of Clothing</i>	26
Glossary	28
Resources	32
Appendix	36

## STEPS OF THE THREE-PART-ART EDUCATION PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *Face to Face* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist educator will guide the students in a hands-on art project that relates to the exhibition.

## Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

## HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

### To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

## **MAKING THE MOST OF YOUR GALLERY VISIT**

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

### **STUDENT NAMETAGS ARE GREATLY APPRECIATED**

#### **School Visits to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at 760-434-2901 or by e-mail and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will receive an e-mail confirmation notice within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

#### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Also, please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette. See below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

## ABOUT THE EXHIBITION

### *Face to Face: The Changing Face of Portraiture*

April 3 – May 27, 2011

There is a fable about a man who allowed his perception of people to be openly swayed by outward appearances. Like many of his friends he equated a person's physical appearance with certain character attributes. External features were thus considered an excellent indication of someone's merits. As a result, he supported a leader of considerable formal stature with disastrous results. The story ends with the leader becoming a tyrant who banishes the man from the kingdom for his naïve views.

This simple story can be compared to the history of portraiture. Throughout history, portraits, by definition were intended to deliver recognizable likenesses of their sitters. But we know that appearances can be deceiving. Though most of us would agree that external appearance can make a lasting impression, few would consider it the most reliable or accurate way of gauging meaning. And at a personal level, we humans desire to be understood as more than our façades – our ideas, feelings, and aspirations are at least equally representative of our sense of “self.” It has often been noted that people's thoughts and social activities can very much determine their outward appearances.

Portraiture has, of course, undergone great change. From ancient civilizations onward, people have produced images of themselves or others to express a wide range of human motives. Renaissance and Colonial Era artists were commissioned to deliver recognizable likenesses of sitters that also reflected their wealth, social status and virtuous characteristics. Early impressionists turned to depictions of everyday people in their investigations of light and color. Mid-twentieth century artists appropriated the images of pop culture icons to experiment with social commentary and new mediums and styles. In the post-modern age, contemporary artists use portraits to investigate new processes, challenge traditional academic conventions, and examine issues of individualism, identity, and perceptions of race, culture, age and gender.

*Face to Face: The Changing Face of Portraiture* examines how 17 contemporary artists address portraiture, exploring nuances of face, figure, and personality in a variety of styles and approaches. Included in the exhibition are over 40 works of art with an array of variations on the genre. Each of these portraits reveals more than a straightforward likeness of its subject. They also tell us something about the artist who made it, the artist's material and style and the relationship between artist and subject. Whether it is of a friend, stranger, loved-one or self, these portraits communicate a personality that exists outside the world of paint, photography, drawing and sculpture. What we perceive in the portrait image is a visual description about the life of the human original.

Karen McGuire, Curator of Exhibitions

## ***Face to Face Exhibition Artists***

### **James Aitchison**

Leucadia painter James Aitchison grew up in the California desert, along Highway 111 in the shadow of the Santa Rosa Mountains. Drawing, painting, and reading provided summer solace. In 1958, his 8<sup>th</sup> grade art teacher guided him to a traveling Van Gogh exhibition at the Los Angeles Museum of Natural History. From there, he took his first steps on a journey into the fragile world of painting. After independent studies and travels, Aitchison attended Chouinard Art Institute in Los Angeles, the La Jolla Art Center, now at the location as the Museum of Contemporary Art, and ISOMATA, the Idylwild School of Music and the Arts under Harry Sternberg. Aitchison works principally with oil paints, though he uses a wide range of materials, including encaustic and various print techniques. His work primarily involves the figure and often contains narrative elements. He believes, as Ludwig Wittgenstein has said: "the human being is the best picture of the human soul." Approaching the canvas without preliminary sketches, but with paint and an intuitive ordering of what the world has dished up, he remarks: "I make a mark as honestly and forcefully as I can and struggle from there until a new ordering is born and the work comes right. I look for opportunities to gamble in hope of discovering a memory, a sound, a sensation, a truth. For me, painting is an act of faith."

### **Shay Bredimus**

A figurative painter, Shay Bredimus employs languid and gestural marks using tattoo ink on drafting film to portray spontaneous and personal moments of his models. His classical training in portraiture is evident, to which he has added aesthetic influences from Japanese tattoo, and Ukiyo-e prints. Bredimus's intention is to convey the fleeting effects of light and shadow as it moves across the figures in his portraits. This effect is established with the combination of quick and deliberate marks, along with letting the ink drip and fall randomly. In this practice Bredimus does not control the medium rather the medium directs him. He has chosen to work on Duralar drafting film for its effortless movement and translucency, and because it allows for the use of layers of pigment to create depth of field in the picture plane without the aid of horizon lines or backgrounds. Bredimus earned an MFA in 2008 from the Laguna College of Art and Design in Laguna, California and a BFA in painting from Emily Carr University in Vancouver, Canada in 2004. He has studied under mentors F. Scott Hess and Wes Christensen, among others.

### **Melissa Cooke**

Based in Madison, Wisconsin, Melissa Cooke received her Master's of Fine Arts degree in 2008 from the University of Wisconsin. An ardent social activist, Cooke has received fellowships in support of raising awareness about environmental issues through her artwork. Her powdered graphite on paper works explore themes of beauty, fantasy, violence, vulnerability and identity, with the artist casting herself as subject in a myriad of thematic scenarios. The series "You Know Me Better Than I Know Myself" explores the latent darkness and sexuality inside all of us. Cooke employs props, costumes and theatrics



in order to provoke the dormant aspects of her identity. Indulging in typecasts of the artist as she draws and explores the characters, Cooke strides to internalize the expectations put forth by popular culture. Her desire is to understand the interplay of emotional instincts within relationships. The starting point for the work is derived from a real memory or truth, but the emotions become exaggerated during the artistic process. Reality is increasingly skewed by imagination; fiction becomes truth.

### **Marianela de la Hoz**

Marianela de la Hoz is a Mexican visual artist who has lived in San Diego for the past ten years. She has achieved considerable success in her career in her native Mexico as well as the United States, and her artwork has been exhibited extensively in prestigious galleries, museums, universities and cultural institutes. De la Hoz paints extremely detailed, precise miniatures using the ancient technique known as “Egg Tempera,” with a contemporary look into nowadays images. She seeks to offer insights into the hidden character of her subjects through visual codes and exaggerated features. Her version of magic realism has been termed “white violence” because of her use of black humor and fantasy to depict the darker side of humanity. She describes her work as reality portraiture set in fantastic theatrical scenes, an intimate and unsettling mirror in which she looks at herself and others close to her. The miniscule scale of her pieces demands close scrutiny and curiosity, inviting viewers to look at themselves and their relationships with others near to them, a grandmother or a mother, and perhaps finding some personal connection in that nearness.

### **Brian Dick**

Brian Dick received his Bachelor of Arts degree from UCLA in 1991 and his Masters of Fine Arts degree from the University of California–San Diego in 1995. Following his graduation, Dick accepted a two–year residency at The American Center in Paris. During that time he participated in several solo and group exhibitions in Japan and the United States and has also appeared in two of the first major web–based shows in France. Dick has participated in several recent San Diego exhibitions, including the exhibition “Inside the Wave Six: San Diego/Tijuana Artists Construct Social Art”, at the San Diego Museum of Art, and “childisplay”, the inaugural exhibition of San Diego’s New Children’s Museum. Dick continues to examine his apparent fascination with self identity through self portraiture. Investigating self–identity, he documents his humorous experiential works in photography, film, and video, and on the Internet. In a series of self–portraits, he addressed this quest through mimicry, caricatures and prosthetics. In these photographs he delves ‘below the skin’ by embodying the essence of his subjects (actors and entertainers) through facial memory, or what he terms ‘muscle mimicry.’ Most recently, he has been preoccupied with capturing the essence of that most quintessential of American home décor: the knick–knack. Each of his works can be seen as an experiment – a playful, humorous excavation into his true identity that continues to unearth endless possibilities.

## **Jorg Dubin**

Laguna Beach artist, Jorg Dubin arrived at portraiture via an arduous but invigorating creative journey. Originally a ceramicist, Dubin began to explore painting but questioned the academic-training tradition of learning to draw and then “filling in” drawn characters with paint. He found answers in the work and teachings of Los Angeles artist Stephen Douglas, who became a mentor and oft-time regular subject (Douglas appears as one of the figures in the 2003 painting “Walls, Doors, and Windows.”) Long recognized for his darkly narrative paintings, Jorg Dubin turned his attention in recent years to portraiture. His portraiture is as rich in content as his earlier narratives. By focusing on his subjects’ unique characteristics, he reveals the essence of the person while he creates a mood and elicits a definite emotional response in viewers. As a mature artist, Dubin has become so skilled, his brushwork sure and his characters real, that each portrait seems to come alive; not as an exterior reality but the reality of the inner state of each being he portrays.

*Excerpts from Daniella B. Walsh review*

## **Ron Juncal**

Carlsbad artist Ron Juncal has an affinity for the temporal, creating one-of-a-kind chalk murals or fleeting, rock sculptures along the beach. Juncal was born in Washington D.C. before moving to California. Strongly influenced by the California climate and coastal lifestyle, he began to pursue his art education, studying art at Humboldt State University in Northern California. Using his training and wide spectrum of creative approaches, he has excelled as a painter, sculptor and collage artist with a unique and edgy point of view. As one of the co-chairs and founders of Carlsbad’s annual family chalk art festival, *Artsplash*, Juncal has worked as both a performance artist and community arts advocate and activist. His stunning pastel creations are annually sponsored by numerous chalk art festivals including the *I’Madonnari Italian Art Festival* in Santa Barbara, California and the *Bella Via Festival* in Valencia, California. His self-portrait, “Windows of My Life” was created with hundreds of photographs and memorabilia, illustrating personal aspects of his life: art, surfing and friends and family. Juncal is the owner of Studio 2 in Carlsbad, a successful business of painted interior murals.

## **Perin Mahler**

Figurative painter Perin Mahler holds a Bachelor of Arts degree in Philosophy from Trinity College in Hartford, Connecticut and a Masters of Fine Arts in Painting from Queens College in New York, New York. Today, Mahler is Chair of the Masters of Fine Arts Program at Laguna College of Art and Design in Laguna Beach, California. His current body of work, titled “Autobiographies” illustrates various aspects of both his personal and professional life in intricate and complicated large-scale paintings. Most recently, the theme of these paintings has veered toward domestic subject matter, focusing on the responsibilities of marriage and parenthood and its various experiences. These works, which almost seem like still lifes, use objects to represent the burdens of domestic life. In 2009, Mahler’s painting “Practicalities” a portrait of his wife Juliet, was

selected for the prestigious Smithsonian National Portrait Gallery's Outwin Boochever Portrait Competition, and was featured at the gallery in Washington D.C.

### **America Martin**

America Martin is a Columbian-American fine artist based in Los Angeles. Her favorite subject is that of the human form, her work is distinguished by a command of line and color, making playful reference to both classic and indigenous art forms. Martin's art reflects influences of the primitive and the exotic, as well as Modern Art movements such as Cubism, Fauvism, and Minimalism. She creates fresh, colorful canvases and drawings with simplified forms and imaginative palettes. Her use of thick, continuous lines with flat, two-dimensional forms are reminiscent of Picasso's early Cubist works. Her arrangement of geometric shapes and figures mirrors the conceptual canvases of Minimalists like Frank Stella, and her liberated color choices and fanciful use of distorted forms equate to that of Fauve artists André Derain and Henri Matisse, the "Wild Beasts" of the early 20<sup>th</sup> century. Martin paints without pretension but not without passion.

### **Robert Orso**

Robert Orso has been a professional artist for almost 40 years. He earned his Master in Fine Arts degree in Drawing, Painting and Printmaking from California State University, Fullerton. After earning his terminal degree, he pursued many interests sidelined by his dedication to the arts, such as taking courses in: Computer Technologies, Woodworking, Cabinet making, Welding, Mechanical Drafting, Architecture, Electronics, Automotive Technologies, Collision Repair Technologies, and Construction Technologies. Since 1999, he has been part of the adjunct faculty for Citrus College in Glendora, California teaching Drawing, Painting, Figure Drawing, Design, Anatomy and Illustration, Animation as well as Art History. Besides winning numerous art awards over the years, he was an Artist-in-Residence for the City of Irvine, a guest artist for the Richard Nixon Library & Birthplace, and the Irvine Barclay Theatre, guest lecturer for Fullerton College, California State University, Fullerton, and Saddleback College and has conducted various art workshops around the southland.

### **Sonia Paulino**

Portrait photographer Sonia Paulino is an avid people-watcher, and that quality is reflected in her ability to capture more than what is in front of the lens. Paulino's parents immigrated from the Dominican Republic, and she spent her childhood moving between New York City and Florida, and between a huge family of 24 aunts and uncles. Perhaps that is why she is so drawn to engaging with and photographing people. She discusses, "As a photographer I am interested in the portrait, its' essential qualities and what it means to be photographed. My work investigates how pose, gesture, eye contact and environment reveal certain aspects of an individual's character." Her latest series "We Come Here All the Time, Dog Walkers of Echo Park" documents the diversity of a rapidly gentrifying Los Angeles neighborhood by photographing people with their dogs around historic Echo Park Lake. The work evolves from themes about companionship, care and mutual

identity. Paulino received her Masters of Fine Arts in Photography at University of California San Diego and was recently selected as a finalist in the Outwin Boochever Portrait Competition at the Smithsonian National Portrait Gallery in Washington D.C. Currently she is based in the greater New York area.

### **Linda Saphan**

Linda Saphan was born in Phnom Penh, Cambodia in 1975. Fleeing the Khmer Rouge regime, Saphan lived in Canada and France before she went on to graduate from the University of Paris in 2007 with a PhD in Social Anthropology and a BA in Khmer Studies. Saphan's passion for art and her love of Khmer culture has made her one of the most prominent and encouraging voices in the Cambodian art scene. As one of the organizers of the Visual Arts Open festival in Cambodia, and a founder and coordinator of the Art Rebels Association (a local association of young artists), Saphan has supported and helped to give exposure to women artists across Cambodia. Today she is living and working in Greenwich Village, New York. The *Incognito* series presents Cambodian women dressed in their daily attire. The Khmer society is traditionally constraining, with a particularly tight grasp on the younger generation. As a white, clear complexion is highly praised in Cambodia, Khmer young women move around in the day with their skin covered to protect them from the sun and pollution. Thus the clothing provides them with protection while concealing their identities. This sense of anonymity allows them more freedom, and they value the secrecy and privacy the concealment provides.

### **Brooke Shaden**

Brooke Shaden was born in 1987 in Lancaster, Pennsylvania, and grew up near the Amish Country, where she lived until attending Temple University in Philadelphia. She now resides in Los Angeles with her husband and three cats. The real crux of her photography is self-portraiture, although her self-portraits are not intended to be autobiographical in nature. Instead, she attempts to place herself within worlds she wishes to live in, where secrets float out in the open, where the impossible becomes possible. Within the space of the square frame, she tries to pull the viewer out of a logical and common world. By using a square format and adding texture to create a timeless quality, she hopes that the viewer will forget they are looking at a photograph and see an alternate reality that mixes painterly qualities with surrealism and fantasy.

### **Mike Stilkey**

Los Angeles native Mike Stilkey has always been attracted to painting and drawing not only on vintage paper, record covers and book pages, but also on the books themselves. He paints over bent spines and across covers, populating vintage books with femmes fatales and top-hatted dandies that yearn for something beyond canvas and frame. The effect is one that papers over the past life of these books while reinvesting them with new images and narratives. Using a mix of ink, colored pencil, paint and lacquer, Stilkey depicts a melancholic and at times a whimsical cast of characters inhabiting ambiguous spaces and narratives of fantasy and fairy tales. A lingering sense of loss and longing hints

at emotional depth and draws the viewer into their introspective thrall with a mixture of capricious poetry, wit, and mystery. His work is reminiscent of Weimar-era German expressionism and his style has been described by some as capturing features of artists ranging from Edward Gorey to Egon Schiele.

### **Bill Vuksanovich**

For Chicago artist Bill Vuksanovich, turning subject into object is a product of continuous visual investigation. Light is the main factor in this search if realism is to be established. Containing its own mystery as it flows across a figure, light invites ever-deeper probing into detail. It is also an active contributor in directing unbiased, descriptive documentation taken beyond the subject into the realm of the object. Objectivity is an emotion unto itself. Vuksanovich's aim is to wrap the object in the skin of realism. With photography as a tool he is able to make the correct choices in the psychological transference, avoid any sentimentality and make the most objective analysis of fact. Vuksanovich was born in Belgrade, Yugoslavia and earned his Bachelor's degree at the American Academy of Art in Chicago, Illinois. His work is included in many prominent Corporate and public collections, and has been featured at the Long Beach Museum of Art, The Art Institute of Chicago, Illinois, The Frye Museum of Art, Seattle, Washington and The University of Nevada, Las Vegas, Nevada.

### **Neil Shigley**

San Diego artist Neil Shigley's work deals with the human figure and the human condition. As a child, Shigley was fascinated by watching his father draw and paint. Living in Europe, Asia, and the United States and traveling across the Atlantic and Pacific Oceans, Shigley and his brothers were constantly exposed to the art of culture of each place they lived and visited. This forged an early appreciation for art and an open heart to cultures and people. After attending San Diego State University, where he studied painting, Shigley received a full scholarship to the Art Center College of Design in Pasadena where he graduated with distinction. Today, Shigley teaches art at San Diego State University, Point Loma Nazarene University and several art schools in San Diego. In his "Invisible People" Series, Shigley has focused on capturing the incredible character that life on the streets has given the subjects of his work - homeless men and women, many of them living in neighborhoods near downtown San Diego. Shigley's portraits illustrate the nobility, beauty, strength and vulnerability of these individuals, deliberately presented on a large scale for the viewer to confront. Making them visible...

## Vicki Walsh

Vicki Walsh has always been partial to faces. As a child, she liked to paint faces out of *National Geographic* magazines and also painted from the Depression-era photographs of Dorothea Lange. Her interest never waned. She received her Bachelor of Arts Degree from San Diego State University with an emphasis on biomedical illustration. A longtime Pacific Beach resident before moving to Bonsall, Walsh worked as a forensic medical illustrator, preparing images as evidence for the courtroom. In 2000, she changed direction and decided to pursue graduate studies at the San Francisco Art Institute where she earned her Master of Fine Arts degree. She found her voice there. Her exquisitely painted large-scale portraits require a painstaking process. She draws the subject on canvas, applies a one-color undercoat and then begins applying richer color with thin layers of oil and alkyd. She likens the approach to that of 17<sup>th</sup> century Dutch painters. She even calls her portraits “tronies,” a term that 17<sup>th</sup> century Dutch painters used to refer to studies of faces in various states of emotion. The appeal of her “tronies” is undeniable. Every wrinkle, every frown line, eye crease and freckle is exactly recorded and we find ourselves fascinated and unable to look away.

*Excerpts from Robert Pincus review, San Diego Union-Tribune, May 2008*

## CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

### Visual Arts

#### Grade 3

- Identify and describe how foreground, middle ground, and background are used to create the illusion of space. (*Standard 1.3*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes. (*Standard 2.4*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

#### Grade 4

- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

## English-Language Arts

### Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

### Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)
- Write information reports. (*Standard 2.3*)



## PRE-VISIT ACTIVITIES

## Lesson 1: *The Elements of Art*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in the *Face to Face* Exhibition.

### Materials

- Image 1: *Vicki*, Vicki Walsh
- Image 2: *Atlas*, Perin Mahler
- Image 3: *Immortal Bird*, Brooke Shaden
- Image 4: *Incognito 23*, Linda Saphan
- Image 5: *Manuel and Scotty*, Sonia Paulino
- Image 6: *Alan 49, Invisible People Series, Island Street & 16<sup>th</sup> Street, San Diego*, Neil Shigley
- Appendix: Elements of Art

### Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. *All works of art incorporate one or more of the elements of art. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Value:** The lightness or darkness of a hue or neutral color.

**Space:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

- Engage your students in a conversation about the selected group of images included in the *Face to Face* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-10 minutes per image. The questioning strategies on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.
- Ask your students to keep their new vocabulary words in mind when they visit the *Face to Face* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

#### **Extension**

- Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

## Lesson 2: *Capturing an Emotion*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

Vicki Walsh has always painted faces. As a child, she painted faces out of *National Geographic* magazines, and her interest in this subject matter never waned. Walsh refers to her present-day paintings of faces as “tronies,” a term that 17<sup>th</sup> century Dutch painters used to refer to studies of faces in various states of emotion. Indeed, the artist captures various states of emotion in her paintings with incredible detail. In this one-session lesson, students will work with a classmate to create a portrait of one particular emotion of their choice, referring to Walsh’s painting for guidance in their use of color, line and form.

### Materials

- Image 1: *Vicki*, Vicki Walsh
- White drawing paper (8.5 x 11 inches)
- Pencils, markers, crayons or colored pencils
- Hand-held mirrors (one for each group of two)

### Procedures

- Begin this lesson with a discussion of the term, **emotion**. Write and display your students’ responses to the following questions. *What is a possible definition of the term, emotion? Can anyone think of examples of different emotions? How are these emotions expressed, both verbally and non-verbally? How can these emotions be reflected through facial expressions?*
- Display Vicki Walsh’s self-portrait, *Vicki*, for your students. Lead them in a discussion about the elements that the artist uses to create this work of art. *What do you think is happening in this work of art? What do you see that makes you say that? How does the artist use color and texture to create a particular effect in this work? What medium does the artist use to create this work of art? What do you see that makes you say that? What emotion is the subject reflecting through their facial expression? How does the artist represent this emotion to the viewer?*
- Discuss the difference between a **self-portrait** and a **portrait** with your students. *Vicki Walsh’s painting is a **self-portrait**. How would you define a self-portrait? How would you define a portrait?*

**Portrait:** A picture of a person, usually showing the face.

**Self-Portrait:** A portrait of oneself made by oneself.

- Divide your students into groups of two and distribute drawing materials and hand-held mirrors to each group.
- Explain to your students that they are going to create **portraits** of their partners using the distributed materials.
- Direct your students to begin the project by experimenting with their own facial expressions in the hand-held mirror. *What do you look like when you are surprised? What type of facial expression do you make when you are angry or scared? What do your eyes look like when they are tired or sad? Do your eyebrows shape themselves into a particular form when you are concentrating on a task?*
- After your students have finished examining their own facial expressions, ask each group to choose one emotion to represent in their portraits of each other. Direct your students to the list of possible emotions that they discussed as a class.
- As your students are creating portraits of each other, ask them to compare and contrast the ways that their two portraits of the same emotion will be similar and different. *How does each group member reflect his or her chosen emotion through facial expressions? How will each artist interpret the emotion in their portrait using color, texture, line and form?*
- After your students have completed the project, ask them to share their work with their group partner and discuss the differences and similarities in representing different people expressing the same emotion.

### Extension

- Instruct your students to write a single or multi-paragraph descriptive composition about their portraits. *Why did your group choose a particular emotion to represent in this portrait project? Was it a difficult, or relatively easy, task to interpret this emotion in a work of art? How did your partner show this emotion on their face? Were you able to capture their expression of this emotion? Why or why not? How did you use color, line, texture and form to complete this portrait project?*

### Lesson 3: *Object to Subject*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

#### Summary

Figurative painter Perin Mahler illustrates various aspects of both his personal and professional life in intricate large-scale paintings. Most recently, the theme of these paintings has veered toward domestic subject matter, focusing on the responsibilities of marriage and parenthood and its various experiences, as represented by the objects that surround the subjects of his paintings. Similarly, students will create self-portrait collages in this one-session lesson, using photos of objects, rather than figurative elements, to represent themselves in works of art.

#### Materials

- Image 2: *Atlas*, Perin Mahler
- Construction paper (8.5 x 11 inches)
- Adhesive (i.e. glue sticks, white glue or glue dots)
- Magazines, catalogues and advertisements
- Scissors (one pair for each student)

#### Procedures

- Begin this lesson with a discussion about Perin Mahler's work of art, *Atlas*. *What is happening in this work of art? What do you see that makes you say that? What medium did the artist use to create this work? What do you see that makes you say that? Can you identify the objects that the central figure is carrying on his shoulders? Are these items familiar to you? What might all of these objects represent? How would you describe the figure in this work of art? What do you see that makes you say that? What is the title of this painting? Why do you think that the artist selected this title? Who is **Atlas**?*

**Atlas:** In Greek mythology, Atlas was the primordial Titan who supported the heavens. He's often represented bearing the weight of the world on his shoulders.

- Explain to your students that the objects that an artist selects to include in a work of art can represent various qualities, feelings or circumstances of the central figure or figures. In the case of Perin Mahler, the painting, *Atlas*, illustrates various aspects of both his personal and professional life.
- Engage your students in a discussion about what objects represent their interests, likes and dislikes, their family, home and school situations, as well as their dreams and aspirations. List and display these items for your class to refer to throughout the project.

- Explain to your students that they are going to create self-portrait collages. They will brainstorm a variety of objects that represent them, and then they will create a self-portrait collage using select images from magazines, catalogues and advertisements.
- Distribute the construction paper, adhesive(s) and scissors to your students, and identify a central location in the classroom to deliver the printed materials for your students to share as they work on this project.
- Instruct your students to look through the printed materials and cut out objects for their collage self-portraits. Encourage them to think strategically throughout the process, not just about the content of the work, but also about the placement of the objects, possible color combinations, line, shape and form.
- When your students have completed this project, encourage them to think of a title for their self-portrait and write it on the back of the construction paper.

### **Extension**

- Ask your students to prepare a short presentation on their self-portrait collages. Provide students with two to three minutes to present their work to the class. Encourage all of your students to examine the artworks that are presented by their peers, and think of questions for the students who are speaking about their projects.

## POST-VISIT ACTIVITIES



## Lesson 4: *Imagined Worlds*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** Two 60-minute class sessions

### Summary

Brooke Shaden's photography is self-portraiture, although her self-portraits are not intended to be autobiographical in nature. Instead, she attempts to place herself within worlds she wishes to live in, where secrets float out in the open, where the impossible becomes possible. In this two-session lesson, students will create three-dimensional self-portrait dioramas, placing themselves in imagined worlds through their works of art, much like Shaden uses photography to position herself in fantastical places and spaces.

### Materials

- Image 3: *Immortal Bird*, Brooke Shaden
- Shoe boxes or other small boxes (one for each student)
- Construction paper (in an assortment of colors and sizes)
- Scissors (one pair for each student)
- Adhesive (i.e. glue sticks, white glue or glue dots)
- Magazines, catalogues and advertisements
- Small containers (i.e. take-out containers, baby food jars, paperclip boxes, Ziploc mini containers, etc.)
- Origami paper (Note: This item can be purchased at craft stores, such as Michael's, NASCO and Dick Blick)
- Cardboard

### Procedures

- Begin this lesson with a discussion of Brooke Shaden's piece, *Immortal Bird*. *What is happening in this work of art? What do you see that makes you say that? What medium did the artist use to create this work of art? What do you see that makes you say that? Who is the central figure in this work? Where is this figure located? Is the central figure's action one that can take place in the natural world? Why or why not? What is the title of this work? Why do you think the artist selected this title? What does this work, as a self-portrait, say about the artist?*
- Explain to your students that the artist, Brooke Shaden, often creates work where she places herself in worlds where she wishes to live. In this way, her work takes on a dream-like quality, and the central figure(s) in her photographs are often performing activities that are not possible in the natural world.
- Ask your students to tap into their imaginations and discuss the places and spaces that they would like to inhabit if any and all things were possible. Write and display some of their ideas in a place where they can reference them as they complete their project. *If anything were possible, where would you place yourself? Is*

*there a real or imagined world that you would like to inhabit? What would your surroundings look like in this scenario? Would you be alone or with friends or family members? What are the qualities and distinguishing characteristics of the place or space that you're imagining?*

- Discuss the project with your students. In this two-series lesson, they will create a three-dimensional, self-portrait work of art called a diorama. Students will use some of the ideas from their brainstorming session to create a fantastical world in a small box. Each student's diorama will, effectively, be a self-portrait, as they will place a representation of themselves in this world.
- Direct your students to consider all of the objects that they have at their disposal when constructing their diorama—origami paper, construction paper, small bottles and jars, etc. Your students should repurpose these materials to create a world from their imagination.
- After your class completes the project, display your students' work around the classroom, and encourage them to take a tour of the projects, asking questions and making constructive comments on their peers' artwork.

### **Extension**

- Set-up your classroom like a gallery, exhibiting your students' diorama's around in the space. Ask each student to prepare a short, 2-minute presentation on their work of art to share with the class. Explain to your students that they will take a tour around their classroom gallery, and each student-artist will present their work to their fellow artists.

## Lesson 5: *The Language of Clothing*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

Linda Saphan was born in Phnom Penh, Cambodia and is passionate in her love of Khmer culture. The series included in the *Face to Face* exhibition, *Incognito*, presents Cambodian women dressed in their daily attire. Many Khmer women cover most of their bodies, including much of their faces when they go outside of their homes, providing them with protection from sun and pollution, as light-colored skin is a sought-after characteristic, while also concealing their identities. In this one-session lesson, students will explore the idea that clothing items, and the way in which clothing is worn, can say a great deal about an individual, a community and a particular cultural context. Their exploration will result in a collaborative photo essay.

### Materials

- Image 4: *Incognito* 23, Linda Saphan
- Black construction paper (8.5 x 11 inches); one sheet for every two students
- Notebook paper (one sheet for each student)
- Digital camera and media card, or a disposable camera
- Optional: photo printing supplies

### Teacher Preparation

- Discuss this lesson with your students prior to completing the activity. Instruct them to bring in an item of clothing (i.e. a pair of shoes, a necklace, a shirt, a coat, a headband, a pair of glasses, etc.) that illuminates something significant about their identity.

### Procedures

- Display Linda Saphan's work, *Second Incognito Series, Incognito 8*, for your students, and engage them in a discussion about this work. *What is happening in this work of art? What do you see that makes you say that? What medium did the artist use to create this work? What do you see that makes you say that? What is in the background of this work? Is this significant? What/who is in the foreground of this work? Is this significant? Describe the central figure in this work of art. What are some of this figure's defining characteristics? How do these characteristics define the central figure? What type of clothing is this individual wearing, and how does this figure's clothing, and the way in which they are wearing it, say something about them?*
- Explain to your students that the artist, Linda Saphan, was born in Cambodia and feels very connected to Cambodian people and customs. *The work that we are*

- viewing is part of a series of work, meaning that there are other works of art that accompany this particular piece. The artist is exploring the ways in which Cambodian women dress in this series. The woman Second Incognito Series, Incognito 8 is, for the most part, covered with cloth. Her facial features and, therefore, her identity are covered, which is fairly common for Cambodian women.*
- Lead your students in a discussion about their own clothing and style of dress. *Do you have a particular style of dressing? Can you describe this style? Do you have a favorite item(s) of clothing? Why is this item(s) favored over other items of clothing? Does the item of clothing have a particular significance to you? Why or why not?*
  - Explain to your students that they will create a collaborative work of art with their classmates. Each one of them will identify an item(s) of clothing that defines them in some way, and they will be photographed with their chosen item of clothing. After each student has been photographed, all of the photos will be displayed together as one work of art, telling a story about the students in their class through the language of clothing.
  - Find a neutral background in your classroom or around campus, such as a brick wall or a whiteboard, and photograph all of your students with their chosen item of clothing. Print all of the photos (5 x 7 inches) and distribute them to your students.
  - Distribute one sheet of black construction paper and one sheet of notebook paper to each group of two students. Ask each group of students to cut the sheets of paper in half (“hamburger style”). Each student should retain one half of each of the sheets of paper.
  - Direct your students to use an adhesive to mount their photos on one side of the construction paper and the notebook paper on the reverse side. On the side of paper with the notebook paper, ask your students to write a one-paragraph description explaining why they chose a particular item of clothing to represent them and what the item represents about their identity.
  - After all of your students have completed this project, find a space in the classroom where all of the photos can be displayed together in a large square or rectangular configuration. Ask your class to agree upon a title for their collective work of art.

## GLOSSARY

## GLOSSARY

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Background:** The part of the picture plane that seems to be farthest from the viewer.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Content:** Message, idea, or feelings expressed in a work of art.

**Elements of Art:** Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

**Emotion:** Associated with mood, temperament, personality and disposition; having to do with any strong feeling.

**Figurative:** Representing forms such as humans or animals rather than ideas or patterns.

**Foreground:** Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Mixed media art:** Mixed media art refers to artwork that is made using more than one medium or material.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Mood:** The atmosphere or feeling of a work of art.

**Narrative:** A narrative is a story or an account of an event or experience.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Portrait:** A picture of a person, usually showing the face.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Proportions:** The size relationships of one part to the whole and of one part to another.

**Representational:** An art form that is inspired by the visible world, and the completed art form contains recognizable subjects.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Self-Portrait:** A portrait of oneself made by oneself.

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

**Subtractive:** Subtractive refers to the sculpting method produced by removing or taking away from the original material.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width, and depth. Also referred to as 3-D.

**Two-dimensional:** Having height, and width but not depth. Also referred to as 2-D.

**Value:** Lightness or darkness of a hue or neutral color.



## RESOURCES

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\*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

## WEB RESOURCES

Sites featuring arts education resources for educators and students.

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum

[http://www.getty.edu/education/for\\_teachers/building\\_lessons/elements.html](http://www.getty.edu/education/for_teachers/building_lessons/elements.html)

Collaborative Arts Resources for Education

<http://www.carearts.org>

Education at Art:21

<http://www.pbs.org/art21/education/index.html>

Foundations in Art, University of Delaware

<http://www.udel.edu/artfoundations/intro/introp5.html>

The Imagination Factory

<http://www.kid-at-art.com/>

Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/modernteachers/>

## APPENDIX

# **Elements of Art:**

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

# **Color:**

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

# **Form:**

Form, along with shape, defines objects in space. Form has depth as well as width and height.



# **Line:**

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

# **Texture:**

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

# Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

# Space:

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

# **Value:**

Lightness or darkness of a hue or neutral color.

# **Elements of Art:**

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

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